

3

REVISED EDITION.

THE MODEL

Copy Book

WITH

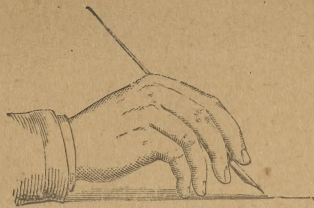
SLIDING COPIES

GOODMAN'S PATENT.

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D. APPLETON & CO., NEW YORK, BOSTON, & CHICAGO.

BOOK III.



REMARKS.

THE special aim of the Model Copy-Books is to produce a rapid, easy, and legible style of penmanship for practical business purposes. By a device entirely new, which is secured exclusively to this series by a patent, good models for imitation are kept constantly before the eye, until the ideal forms to be executed are indelibly impressed upon the mind. The dry formulas and verbal descriptions so studiously followed by the prevalent methods of teaching this subject are discarded, and a more simple and rational course pursued. Much time has been wasted in the attempt to elaborate a science out of what is essentially an art. Well-directed practice that will develop facile manipulation of muscle, ease and delicacy of movement, is the essential requisite in gaining the skill that is valuable for practical purposes. The first efforts of the young pupil will naturally be awkward, but his progress should be in a direction that will be permanent—not in acquiring habits that must be *unlearned* in after-experience.

Although in early practice a uniform style and formation should be followed, individual tastes and characteristic modes of expression, which varied habits and temperaments tend to develop, should be recognized and cultivated as skill and independent power are acquired.

Pupils should appreciate the importance of good penmanship. Their school duties require its constant exercise all through their course, and fluency in this branch will facilitate every other study. Excellence requires no special genius, as often claimed, but may be attained by all if the right effort is made. Arouse an enthusiastic desire in every one to excel, and do not let the interest flag at any time. See that mind and muscle are harmoniously active. Assure the learner that the physical effort required in writing is a minimum one, but it should be intelligently controlled.

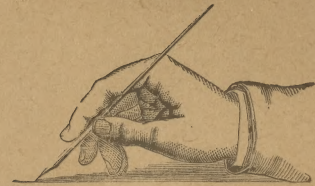
Undue muscular force is evidence of fatal error, and discouraging to the beginner. Those who write well write easily. Ease and freedom are indispensable conditions. The labored tracing of letter by letter with the fingers may secure precision of form in accordance with the "principles," but it is valueless for business or epistolary uses. Practice, unless it is toward the formation of such habits as good writing requires, results in more harm than benefit. Bad writing is simply a bad habit, induced in most cases by false theories, but as unpardonable as any other species of ignorance. See that there is progress in the right direction. This implies not only accurate conception of form, but perfect control of the movements for skillful execution.

It is essential, therefore, that special attention be given to *position and movement*.

POSITION.

The Body and Limbs should be kept in a natural position—that is, there should be no unusual tension of any of the muscles; any distorted or ungraceful attitude is apt to impart a similar character to the writing. Sit with the right side turned slightly toward the desk, the body leaned forward a little but not bent, the feet thrown out flat on the floor at the same angles as when standing. The arms should be placed far enough upon the desk so that the edge of the latter will be near the elbows, the left hand carried above the pen upon the book, and the arm supporting the weight of the body. The right arm should be allowed to move freely and easily. Sprawling the arms upon the desk, crossing the legs, contracting the chest and shoulders, motions of the head or muscles of the face, are among prevalent habits that must be strictly prohibited.

The Hand, as it naturally hangs at the side when standing, will assume nearly the proper shape for holding the pen. Place the pen-holder against the left side of the second finger, opposite the roots of the nail, and



the first knuckle-joint, the inner corner of the thumb moved up opposite the first joint of the forefinger, which falls lightly upon the top without pressure. No part of the hand should come in contact with the paper except the tips of the nails of the third and fourth fingers. Keep the wrist raised about half an inch (see illustrations above). If the pen be removed and the fingers extended, the hand will be parallel with the top of the desk. The position of the pen should nearly correspond with the slope of the letters, or, in other words, point in the direction we write. To preserve this position, the hand should be turned well over to the left, never allowing it to drop down upon its right edge.

The Book is placed so that the lines of writing will be at right angles with the arm. Blotting-paper should be kept under the hands, to prevent soiling the surface of the paper.

The Copy, when writing, should be placed so as to cover the line last written (if moved downward), and kept *exactly parallel* with the ruled lines. It will move easily up or down by gently pressing upon the edge of the slip near the string where it is attached. Do not move it over a written line before the ink has dried, or been carefully taken up with the blotting-paper. It is preferable, in some respects, to commence writing at the bottom of the page, moving the copy upward as the pupil advances.

MOVEMENT.

The true foundation of good writing lies in the motive mechanism employed. Success is not attainable if this is imperfect. Fortunately, Nature has furnished us with the most perfect instrument for the purpose that could be devised. When the arm is in a position for writing, it rests upon an elastic cushion of muscle, yielding to the slightest effort, and permitting the hand to be propelled in any direction, sufficiently to form any letter, either simple or complicated. A sympathetic

o u u u i Are you improving? u u u u u 1

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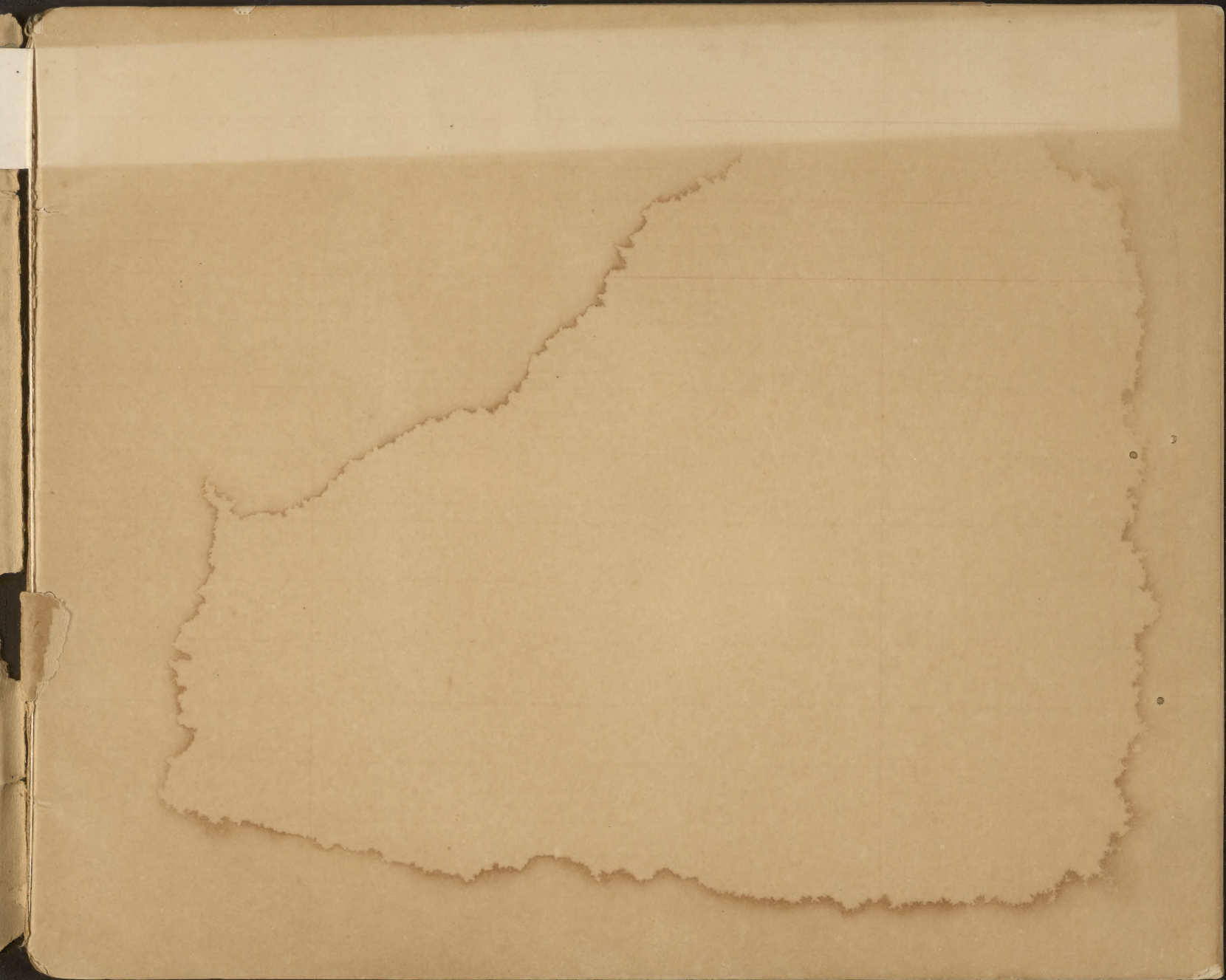
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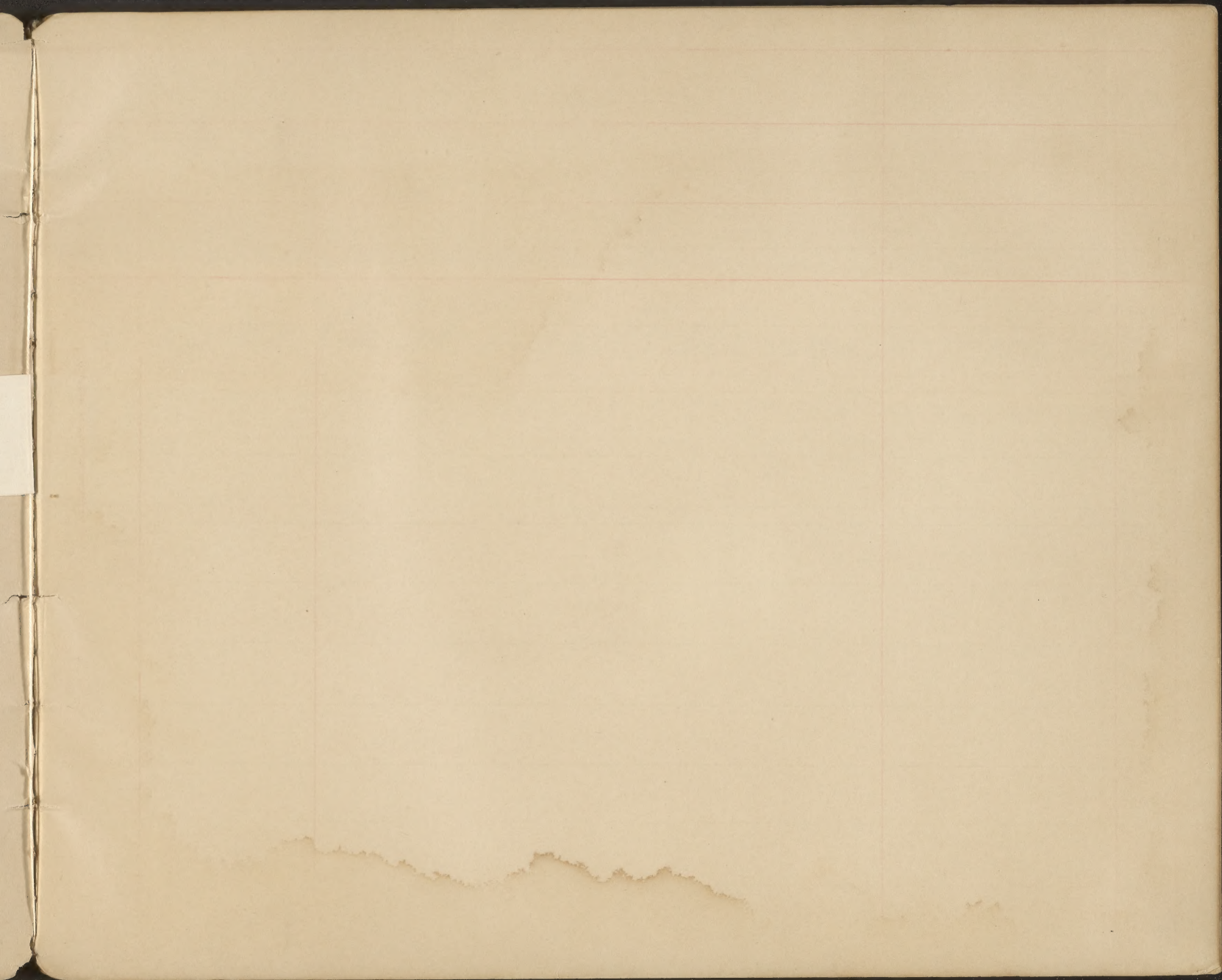
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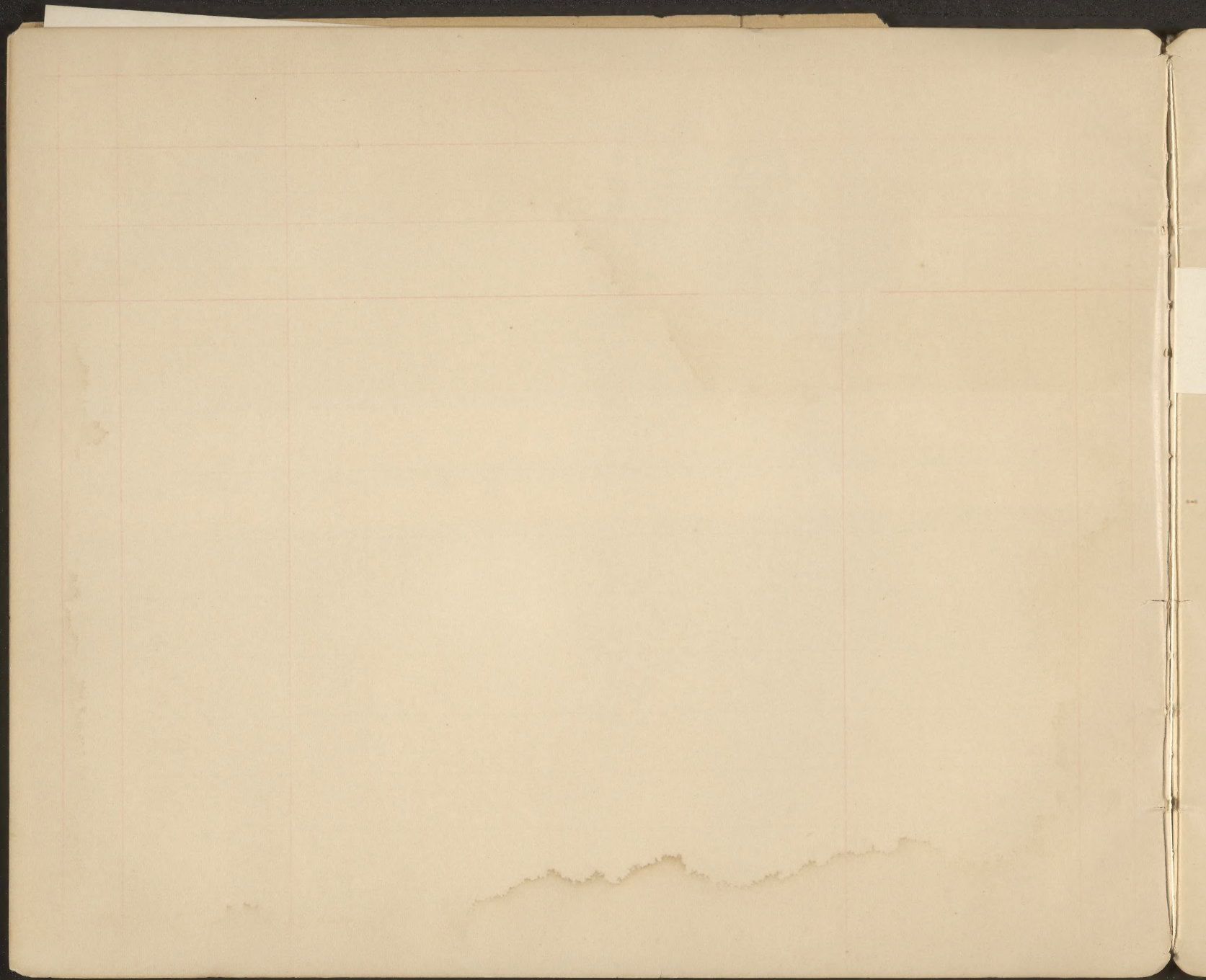




3 n n Criticise every letter. m n m 3

2 w w i Be sure you are right. rrrrrr 2

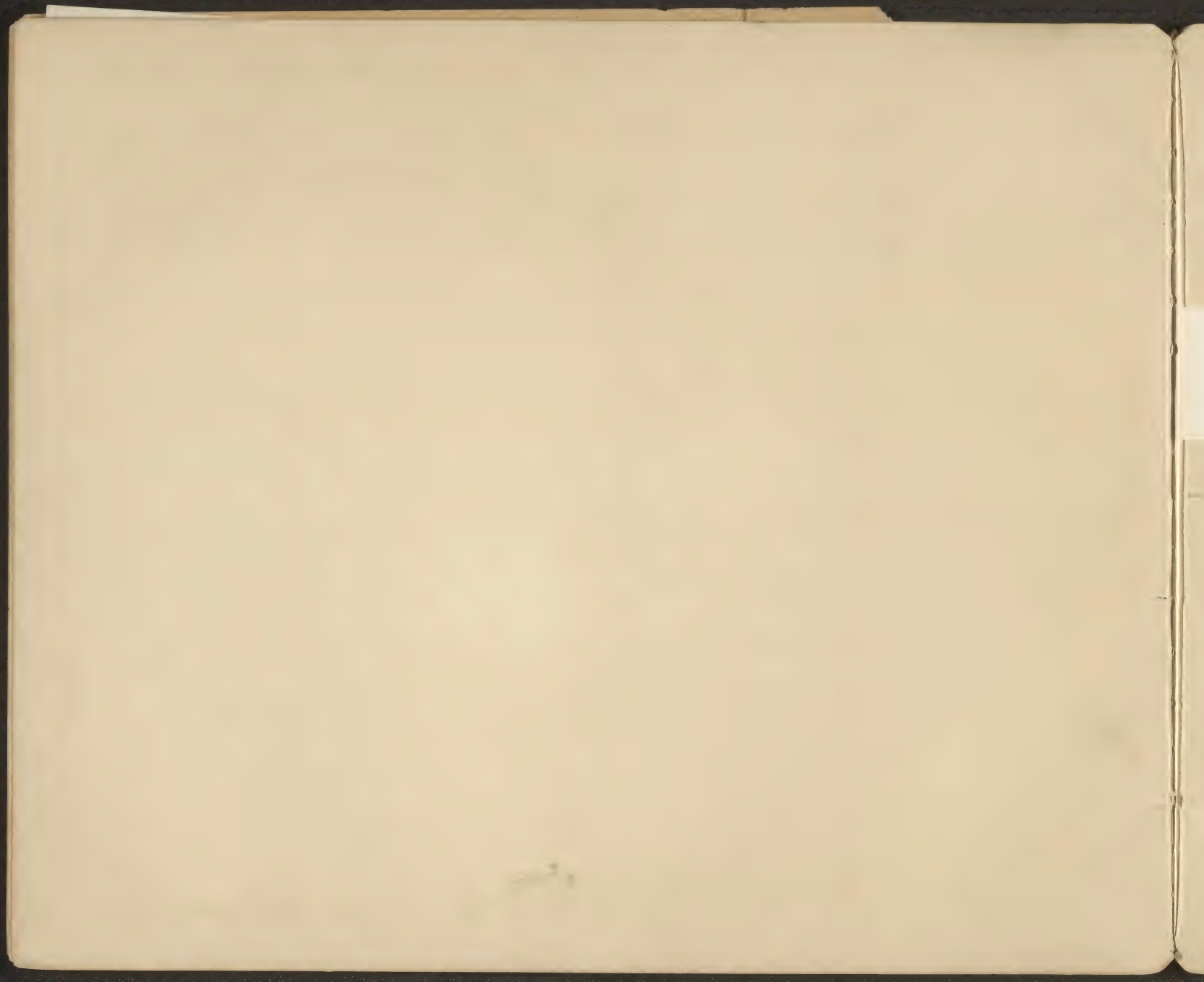




5 o o o o Excel in all things o o o o o 5

4 nva Deseris success. St. vvvv 4





7 *Good writing Gains.* 7

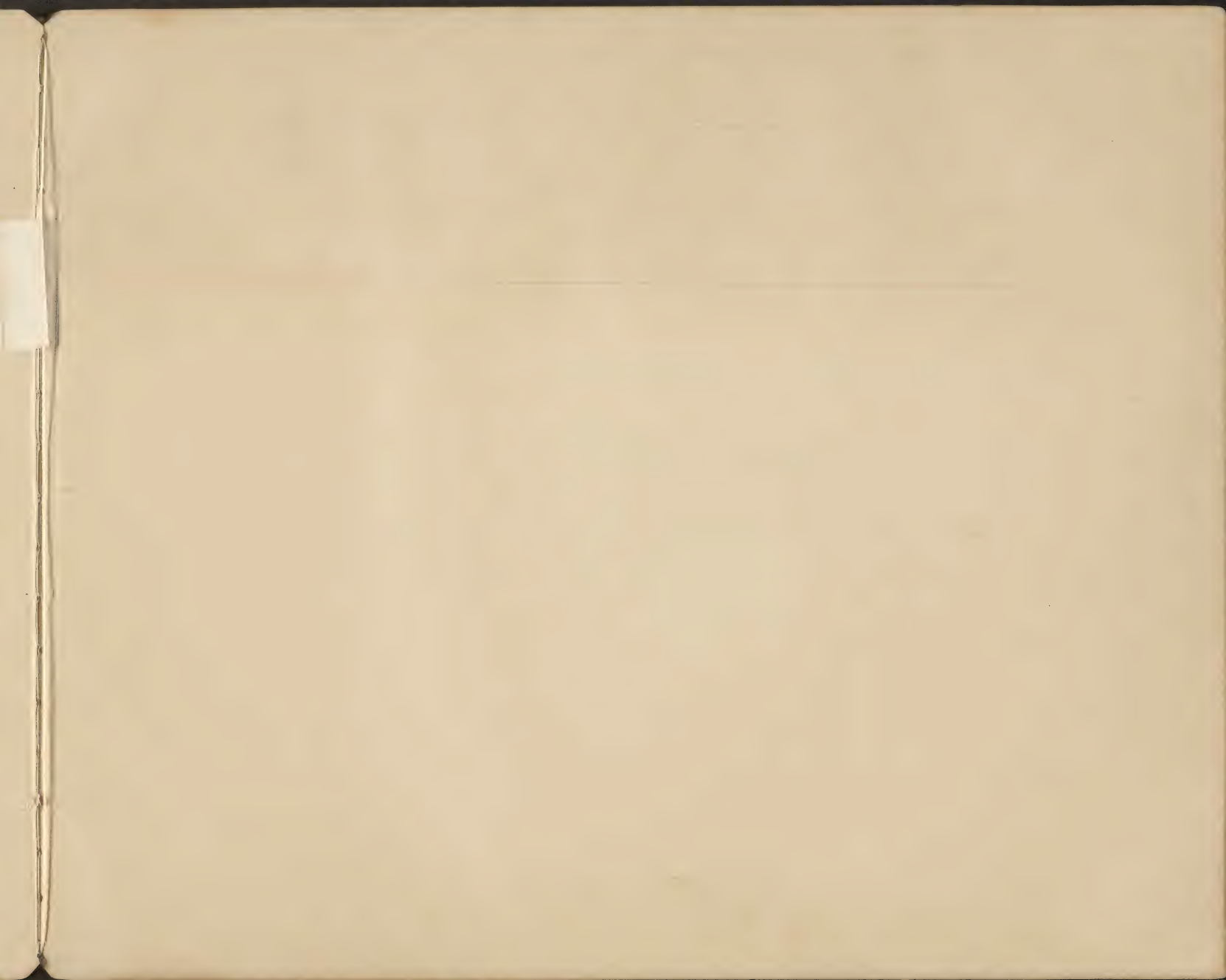
6 a a a From one judge all. a a a a 6

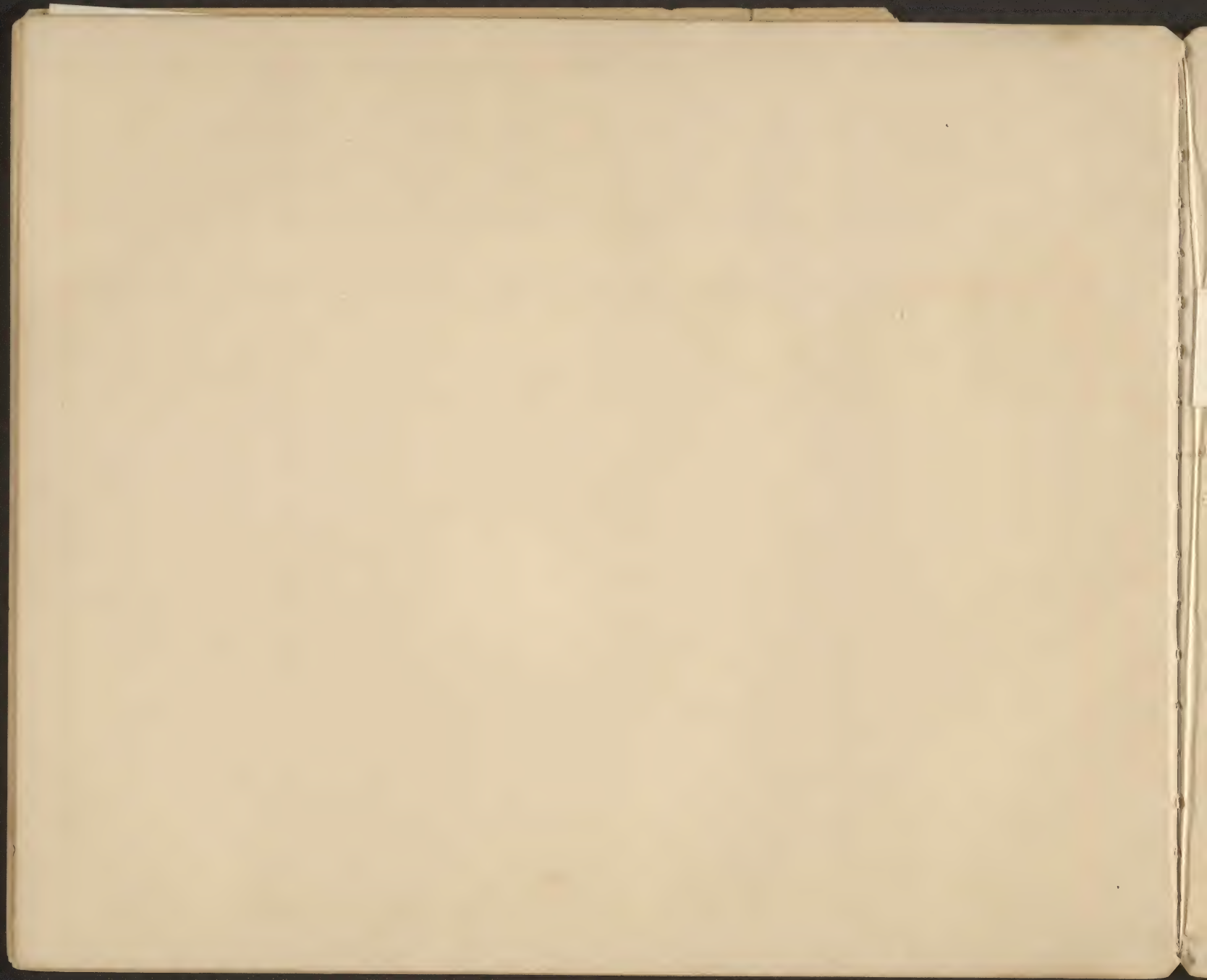




9 s s s Imitate James Jun s s s s s 9

s e e e Hold the pen lightly. c c c c c c c c s

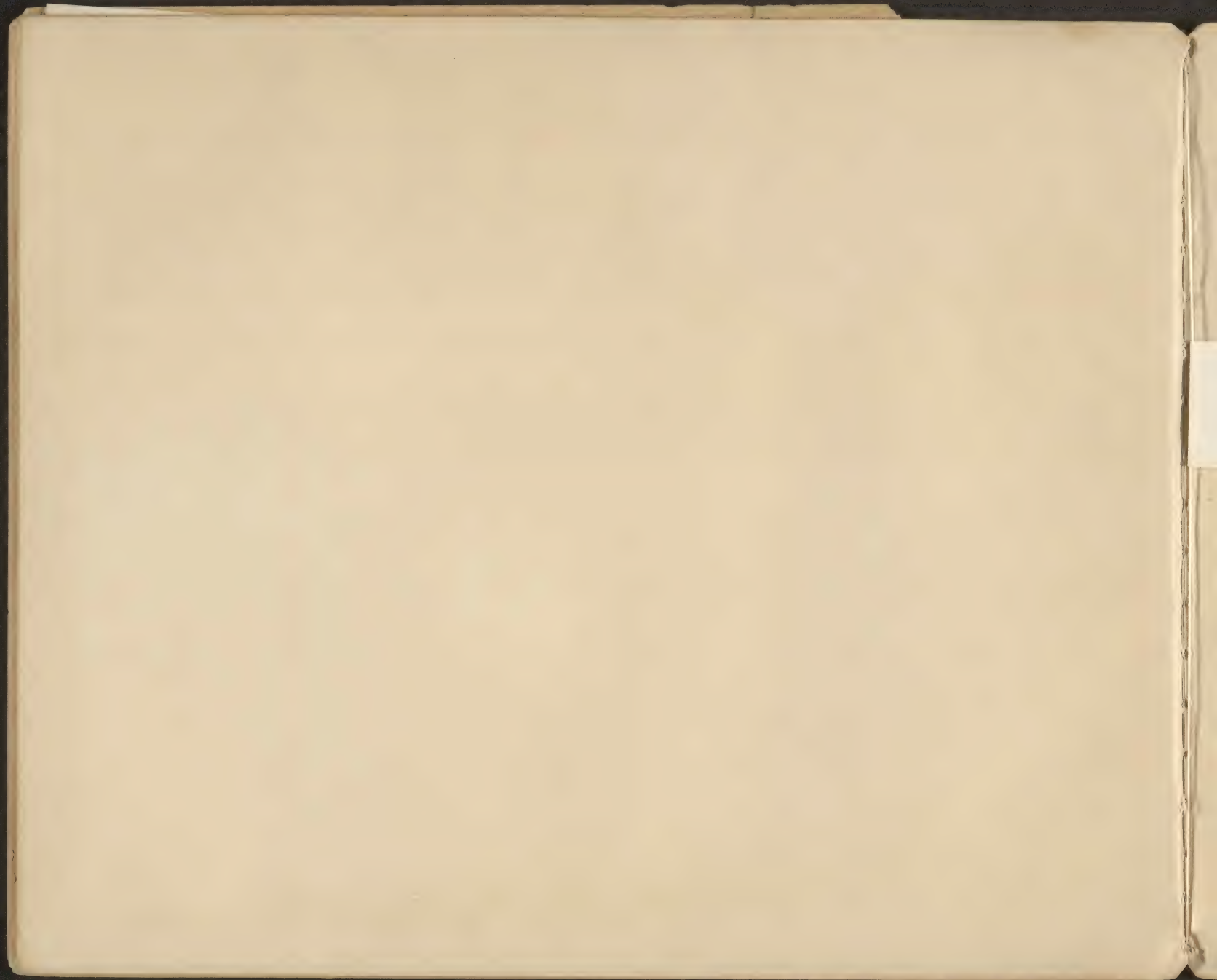




11 d d d Love one another So! d d d d 11

10 t t t Keep good company ututut 10





13th q q q Oregon. Orpheus. Oc q q q q q 13th

12 *p p p p* Make progress. Nina *p p p p p* 12





15 b b b Querculus quibbles bw bwbw 15

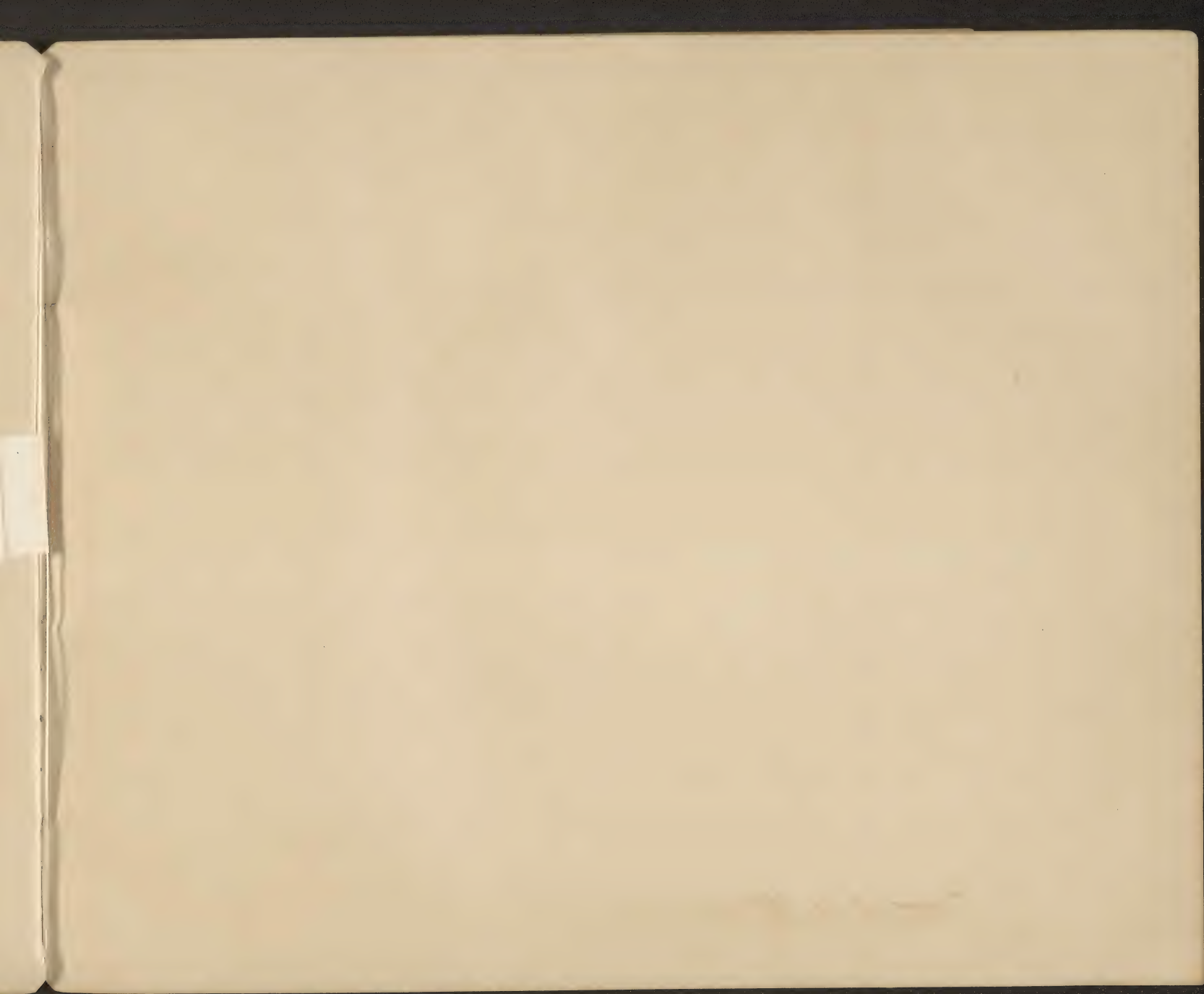
14 l l l Practice makes perfect. l l l l l 14

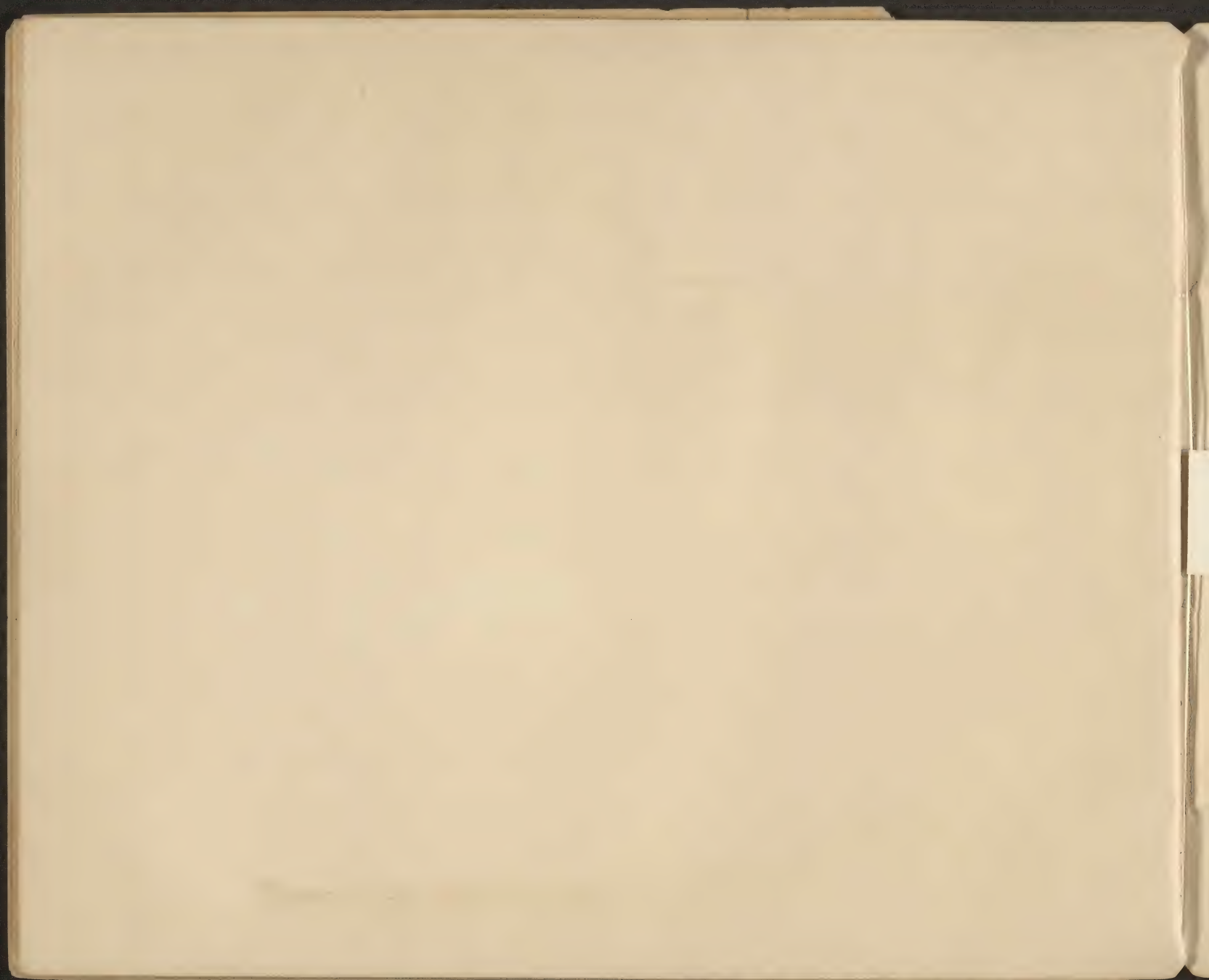




17 f f f Shun evil associates f f f f f f f f f f 17

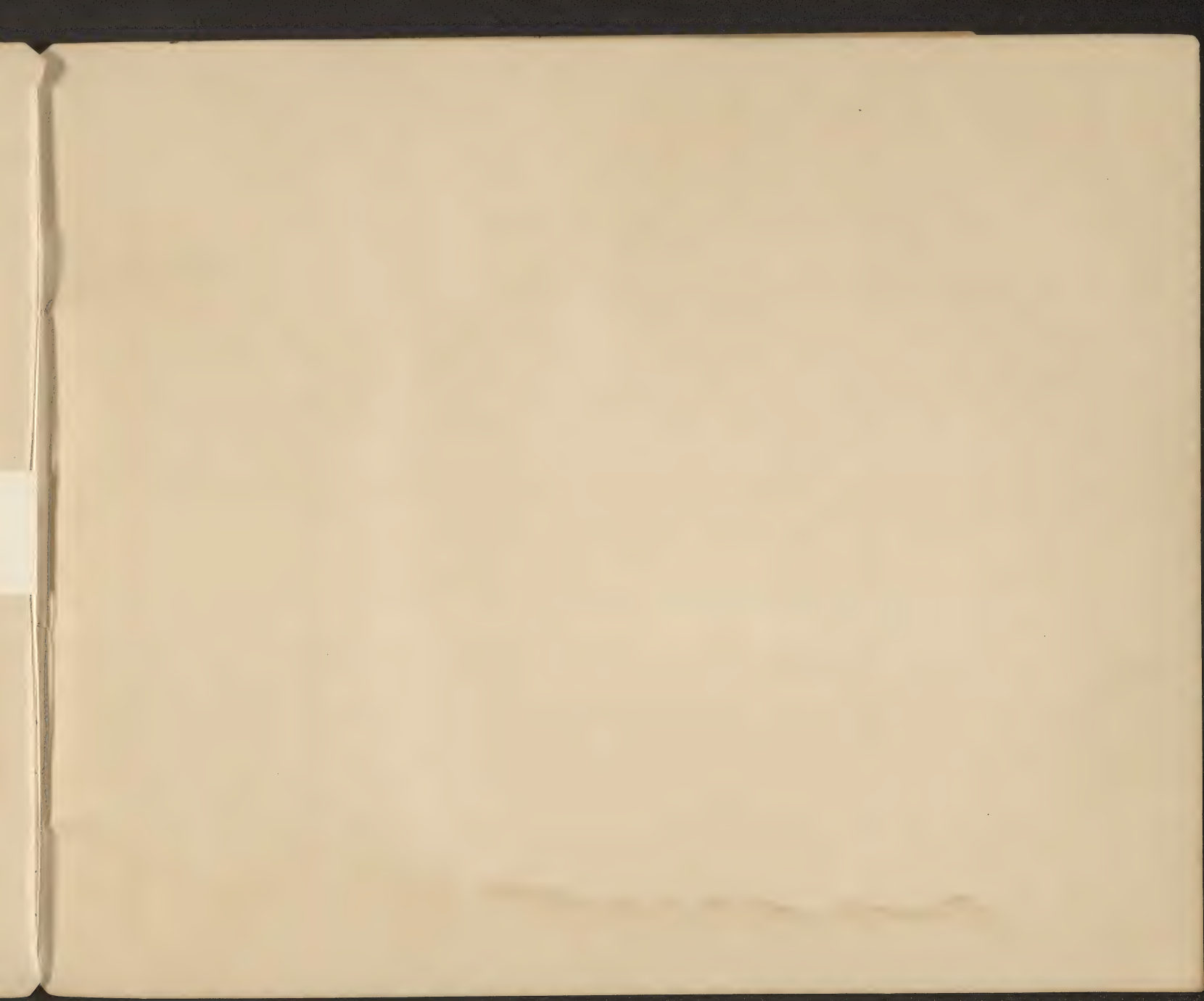
16 k k k Read good books. R k k k k k k k 16





19 *yyyy* United we stand *yyyy* 19

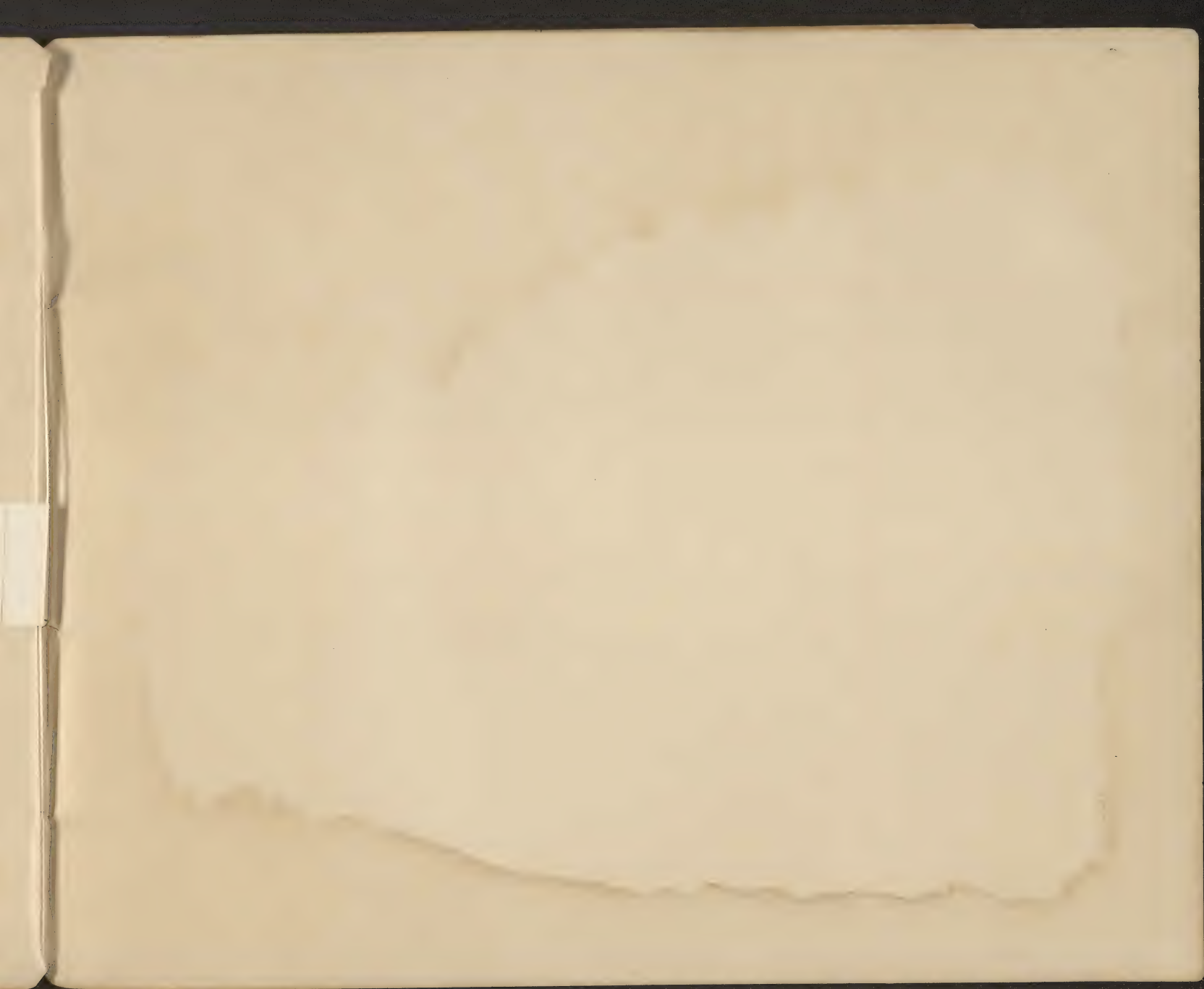
18 j j j Think before you act ijijijij 18





21 *z z z* Write to your friends *z z z z z z z z* 21

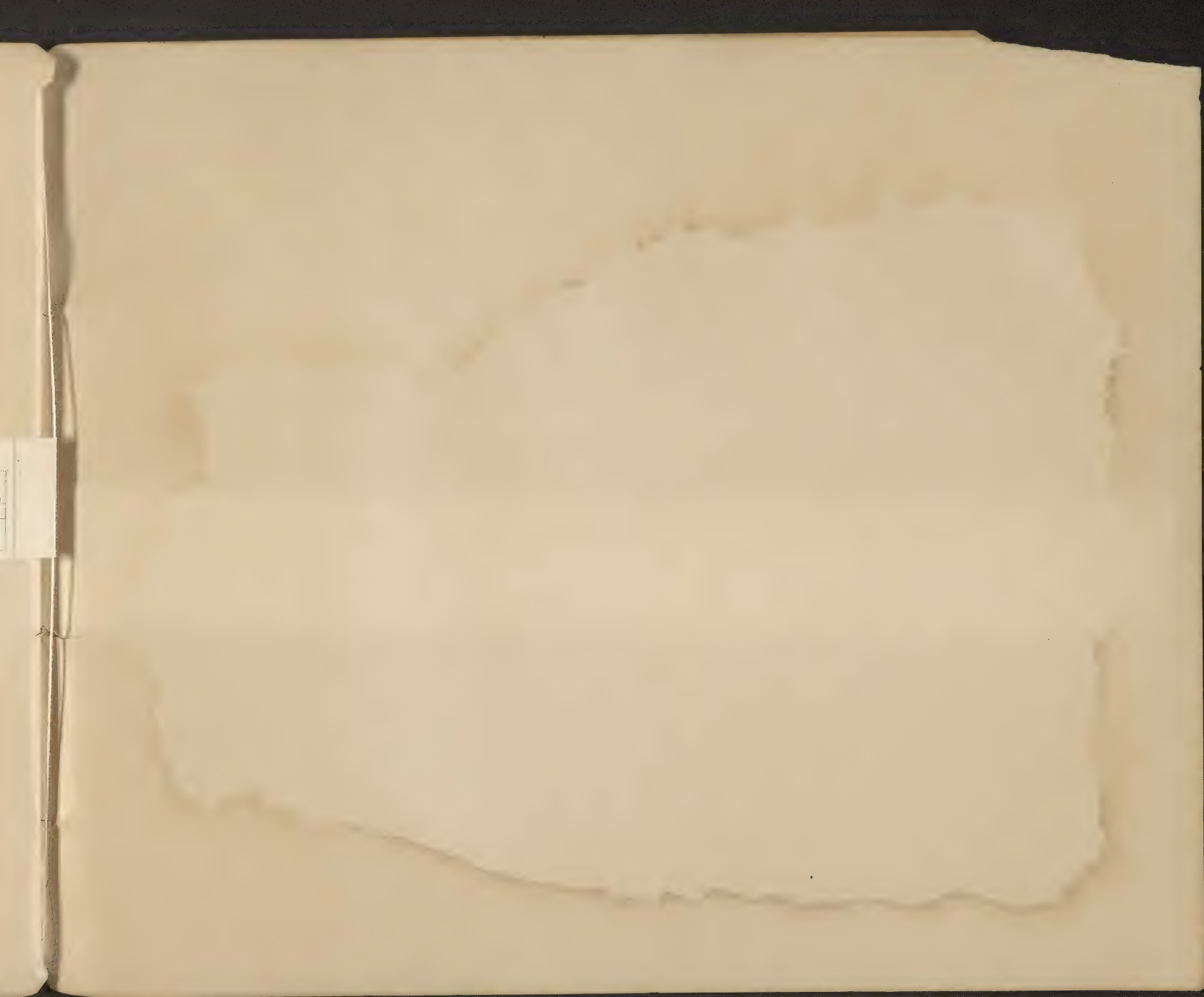
20 g g g Vine is a monster g g g g g 20





23 a a a Youth Yarmouth y a a a 23

22 *φ φ φ* Kerophon. Keraes. *α γ α γ α* 22





movement of the fingers will naturally accompany the action of the arm, but this should never be taught as a distinct movement. It is the perfect control of the muscular function of the arm which gives that free, automatic action indispensable to good execution. It is the only movement that will insure an easy, rapid, business handwriting, and is the key to all substantial success in practical penmanship. Teaching or allowing the pupil to write with the *finger* movement, as the prevailing custom has been, is a most pernicious practice, and only those who have broken away from the habits thus acquired by early instructions have become good penmen, as observation will show. If the efforts at the start are awkward, and the results less satisfactory than would be produced by the finger movement alone, it need not be discouraging. Let the correct movement be mastered before attempting to imitate difficult forms, and the pupil will soon catch the inspiration which will lead him to certain success.

The *Whole-Arm Movement* is produced by swinging the arm from the shoulder, the nails only of the third and fourth fingers touching the paper. This movement is very effective for executing bold and graceful

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CLASS-EXERCISES.

Let the books for each row of pupils be laid upon the first desk of the row. At a signal, the pupils at those desks rise and distribute.

The pen-holders may be placed in bunches of three or four, according to the number of rows of desks upon each side of the central aisle, each bunch held by a small rubber band. At a signal, the pupil upon whose desk the bunch is laid withdraws one, and passes the remainder to the pupil at the right or left.

SIGNALS.

For Opening.

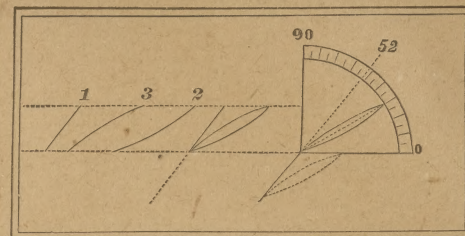
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2. Open books.
3. Take pens.
4. Write.

For Closing.

1. Wipe pens.
2. Use blotters.
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THE LEFT CURVE, generally a connective, but sometimes a constructive line. The connectives are made with a receding movement of the pen, and have a uniform slope, except when following letters finished at the top.



THE WILLOW-LEAF FORMATION.

These three elementary lines may be illustrated by the conventional form of the willow-leaf—the stem representing the straight line, and the two margins of the leaf the curved lines. The leaf is very narrow, widest at the middle, and tapers evenly in both directions. The divergence of the leaf from the stem will

the points.

3. PEN-HOLDERS.—Any kind that is light, and will hold the pen firmly.

4. INK.—This should be dark when first written, and flow freely from the pen. Keep the bottle carefully corked when not in use.

5. BLOTTING-PAPER.—A piece the length of the book, and three or four inches in width, to be kept under the hand when writing, and used to absorb the undried ink after the line is written. This should never be dispensed with.

6. PEN-WIPER.—Two or three small pieces of dark flannel cloth, stitched together in the center and cut to any desired shape, will answer. They can be made quite ornamental as well as useful, however.

7. A BLANK EXERCISE-BOOK, or loose sheets for extra practice and trial-paper.

their nature, direction, etc. Excellent exercises for this instruction may be found in Krusi's "Synthetic Manual of Drawing."

The small letters are practically resolvable into three elementary lines. In some letters these lines are slightly modified, but the entire written alphabet may be readily analyzed by these simple elements, which we may call construction-lines.

1 THE SLANTING STRAIGHT LINE, usually constituting the body or frame of the letter. This line, with three exceptions (the cross of *t* and *x*, and fold of *q*), is made with the downward stroke of the pen, on a uniform slant.

2 THE RIGHT CURVE, which generally connects one letter with another, or unites parts of the same letter. It has, there-

fore, a greater slant than the straight line, except when used as a component part of a letter. The reason they are given an oblique position is, that parallelism or uniform slant is more easily maintained when the letters slope to the right.

The slant usually adopted for the straight line is 52° , and for the connectives 30° , as shown in the above diagram. This may be varied to suit the taste, but, whatever the standard selected, let it be *uniform and unchangeable*.

SHADING.—There should be no attempt at shading until the letters can be well formed. It is usually applied to capitals, but some of the small letters may be shaded with good effect. Most of the latter, however, should have no shade. Unless it is judiciously used, it will mar more than improve the appearance of the work. In Book I, the letters are entirely without shade.

24	$\frac{2}{3}$	$\frac{3}{4}$	$\frac{10}{12}$	Zenith. Try again.	!?	\$	$\frac{a}{c}$	$\frac{a}{b}$	*	24
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REQUISITES.

1. THE MODEL COPY-BOOKS, with Sliding Copies.
2. PENS, of medium elasticity, smooth, but not too fine points.
3. PEN-HOLDERS.—Any kind that is light, and will hold the pen firmly.
4. INK.—This should be dark when first written, and flow freely from the pen. Keep the bottle carefully corked when not in use.
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SIGNALS.

For Opening.

1. Take position.
2. Open books.
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For Closing.

1. Wipe pens.
2. Use blotters.
3. Close inkstands.
4. Close books.

The pens and books should then be gathered in the reverse order of distribution.

EXPLANATIONS.

First see that the pupils have clear ideas as to the definition of lines. Draw upon the blackboard, vertical, horizontal, oblique, and curved lines, and explain their nature, direction, etc. Excellent exercises for this instruction may be found in Krüsi's "Synthetic Manual of Drawing."

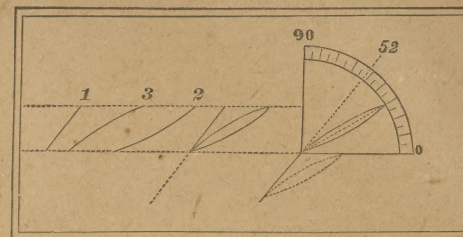
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THE WILLOW-LEAF FORMATION.

These three elementary lines may be illustrated by the conventional form of the willow-leaf—the stem representing the straight line, and the two margins of the leaf the curved lines. The leaf is very narrow, widest at the middle, and tapers evenly in both directions. The natural divergence of the leaf from the stem will correspond to the difference in the slope of the curved and straight lines.

This illustration from a familiar object can not fail to interest pupils, and give them an accurate conception of the elements that form the basis of their work.

SLANT.—The nearer the letters approach to a vertical position, the more legible will be the writing. The reason they are given an oblique position is, that *parallelism* or uniform slant is more easily maintained when the letters slope to the right.

The slant usually adopted for the straight line is 52°, and for the connectives 30°, as shown in the above diagram. This may be varied to suit the taste, but, whatever the standard selected, let it be *uniform* and *unchangeable*.

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FORMATION OF CAPITALS.

A minute analysis of the capital letters is impracticable, as no verbal description will serve to guide the learner in accurate formation. By careful practice on the elements, comparing constantly with the model, and observing critically the outlines, proportion, and symmetry of the letter, the pupil will acquire ease and accuracy in imitation sooner than by attempting to follow analytical rules.

The letters are divided into three groups, represented respectively by the Practice or Model Letters—

O, X, S.

In these we have the oval, *O*, the reversed oval, *O*, and the ovate stem, *S*. These three elements form the basis of construction for the capital letters.

Let each element be practiced until it can be accurately formed, and the requisite movement easily executed; then follow with exercises upon the Model until accuracy is attained, after which the letters of the group are taken up in the order given. Trace over each letter a few times with a dry pen before writing it. Notice carefully where it begins, how the lines curve, and the proportion of all its parts. As nearly all the capitals are composed of combinations of curved lines, their appearance will depend upon the evenness with which these lines are formed. It is only by a rapid uniform movement that good curves can be made, and the muscular arm movement is especially effective for this purpose. A bold, vigorous, and well-directed stroke will give to capitals the grace, beauty, and character which are their special attributes when well formed. Until the letters can be well made no attempt at shading is advised. The height of capitals is usually from three to four times the height of small *i*, varied according to the size of the small letters: *J*, *Y*, and *Z* extend below the base with a loop, two lines in length.

FIRST GROUP.—The letter *O* represents the first group, containing three letters, *O*, *E*, and the two styles of *D*. It is of an elliptical form, width about two thirds of its length. The second revolute line is carried to a point near the lower part of the letter, and exactly parallel with the outer one, the space between them not greater than one fourth the width of the whole letter. The sides should curve uniformly, giving the greatest width at the center, narrowing evenly toward both extremities. The same rules will govern its formation in *E* and *D*, except in size.

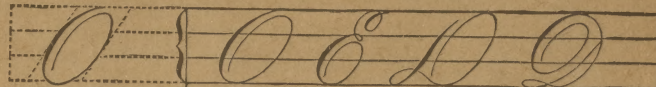
SECOND GROUP.—*X* represents the second group, containing fourteen letters. Commence at base-line, and make the reversed oval, terminating with the right curve near point of starting; lift the pen to the extreme height and two lines to the right of the reversed oval, and descend with slight curve so as to touch it at the center, and finish with No. 2 connective. In studying the letters of this group, observe carefully the modifications of the reversed oval, and the character of the adjunct parts.

THIRD GROUP.—*T* represents the third and last group, comprising eleven letters, and including another form of *N* and *M*. The ovate stem, which is the basis of this group, is an important element, and the beauty of the letter will depend largely upon its correct formation. Commence at the top three lines above base, and descend at

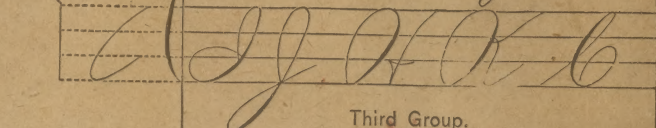
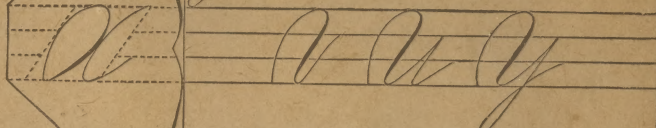
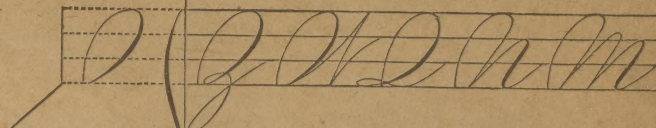
Classification of Capitals.

Model-Letters.

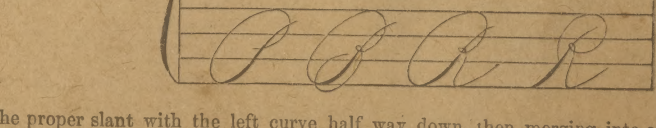
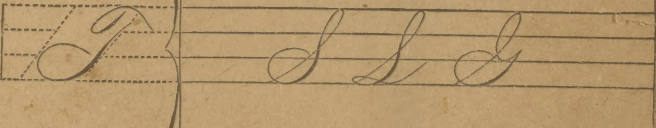
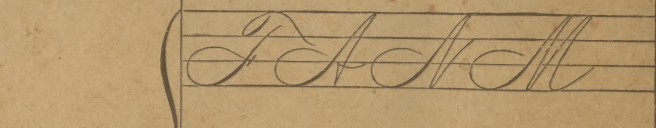
First Group.



Second Group.



Third Group.



the proper slant with the left curve half way down, then merging into a right curve to base. Continue the line to stem near the center, forming the oval on the slant of the connectives in the small letters. Observe that the shading of the stem commences at half its height and terminates at the base. The shaded lines in capitals are heaviest at the center of the shaded part, and diminish evenly each way. The curves in the stems of *S* and *L* are deepened somewhat, and in *P*, *B*, and *R* the stem is shortened one half line, and in *G* one line and a half.